



# ARCHIVED PRESS RELEASE

from

## THE FRICK COLLECTION

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**TWO WORKS CREATED BY MANET FROM ONE PAINTING TO BE PRESENTED  
TOGETHER FOR THE FIRST TIME**

***MANET'S THE DEAD TOREADOR AND THE BULLFIGHT:  
FRAGMENTS OF A LOST SALON PAINTING REUNITED***

*May 25 through August 22, 1999*

Two fragments of a large painting executed by **Édouard Manet** (1832 – 1883) and displayed at the Paris Salon of 1864 under the title of *Incident in a Bullfight*, will be reunited at The Frick Collection this summer for the first time since they left the artist's studio. The larger of the two fragments, *The Dead Toreador*, on loan from the National Gallery of Art, Washington, was exhibited during Manet's lifetime to critical acclaim and is today one of his most famous works. From May 25 through August 22, 1999, it will hang alongside the smaller fragment, *The Bullfight*, acquired by Henry Clay Frick in 1914. The two paintings will be on view in the Collection's East Gallery, along with a display of related books, catalogues, and visual material.

Perhaps in response to the harsh criticism of the press, or in order to create two stronger works, Manet cut out two sections of *Incident in a Bullfight* and developed them into independent paintings. He left no record of the original composition, but biting caricatures and written descriptions of the Salon painting, and more recently, x-radiographs of the extant parts, have provided clues. Over the past few decades, art historians and conservators have attempted, with the help of scientific evidence, to reconstruct the Salon work and unravel the complex history of its development through many transformations. The reuniting of the two fragments for the present exhibition has generated further study and debate, although no conclusions can be reached with certainty. A free lecture is offered to the general public in June.

Accompanying *Manet's The Dead Toreador and The Bullfight: Fragments of a Lost Salon Painting Reunited* is an illustrated booklet with contributions by Associate Curator **Susan Grace Galassi**, who organized the presentation for The Frick Collection; **Ann Hoenigswald**, Conservator of Paintings at the National Gallery of Art, Washington; **Juliet Wilson-Bareau**, a London-based independent scholar and Manet expert; and **Malcolm Park**, a Ph.D. candidate at the University of New South Wales in Sydney. These commentaries build on the pioneering work of Professor Theodore Reff of Columbia University, the first to attempt to clarify the relationship of the two fragments through x-radiography; his findings were presented in a lecture at The Frick Collection in 1982.

The booklet's essay by Susan Grace Galassi, which is illustrated with caricatures published in response to the Salon work, x-radiographs of the two remaining fragments, and paintings by Manet, places *Incident in a Bullfight* in an historical context. Among the topics discussed are the French fascination with the culture of Spain in the nineteenth-century, Manet's "Spanish" period and admiration for the work of Velázquez, his growing reputation and notoriety in the 1860s, and his embattled relationship with the official Salon. The painting's hostile reception and the artist's subsequent dismemberment of the canvas are briefly summarized, as are the separate fragments' histories of ownership. Galassi concludes that "the reuniting of these two works gives us an opportunity to revisit a moment in the history of taste when *le goût espagnol* held sway in France, and to imagine what the lost Salon painting might have looked like; it commemorates as well a moment in American collecting."

In her commentary, conservator Ann Hoenigswald remarks on Manet's tendency to "alter, manipulate, cut apart, or add to paintings as he worked" and notes that the reunited fragments presented at The Frick Collection provide a "striking example of his methods." Based on an examination of the paint layers, brushwork, and canvas fibers of the two paintings, and of x-radiographs of each of them, she presents an interpretation of the original composition and the steps taken in subsequent reworkings. Her text is illustrated with full-color computer-generated reconstructions and superimpositions of proposed stages of the Salon painting. The images were made at the National Gallery in conjunction with her colleagues **Elizabeth Walmsley** and **Lucy Bisognano**, and in consultation with Ms. Wilson-Bareau and Mr. Park.

Indeed, key to this fruitful collaboration and the booklet are the contributions of Ms. Wilson-Bareau and Mr. Park, who had already begun research on the reconstruction of *Incident in a Bullfight* when the

presentation at The Frick Collection was announced. They offer another view of the stages of development of the Salon painting based on their examination of the x-radiographs of *The Dead Toreador* and *The Bullfight* and on an extensive knowledge of Manet's oeuvre. Their proposals for the bullfight compositions are presented in drawings made by Mr. Park. Yet, as these two authors conclude, "It is impossible at the present time to define with any certainty the stages through which Manet's 1864 Salon canvas passed....The present exhibition of the two extant fragments gives viewers a unique opportunity to explore their common material beginnings and to consider the research that has yet to be conducted if we are ever to understand the history these two paintings share."

This publication of 24 pages, *Manet's The Dead Toreador and The Bullfight: Fragments of a Lost Salon Painting*, also includes a preface by Director of The Frick Collection, Samuel Sachs II. The publication is available in the Museum Shop for \$4.95. Support for this presentation and the related booklet is made possible, in part, through the generosity of the Fellows of The Frick Collection.

## **FREE LECTURE**

**Wednesday, June 9, 1999, 5:30pm**

### **“Attacking the Bullfight: Manet and Spain”**

Speaker: **Juliet Wilson-Bareau**, Independent Scholar

This talk will explore the context of Manet's decision to treat the subject of bullfighting in a major exhibition work and will retrace, with the help of scientific evidence, the complex stages in the picture's execution, dismemberment, and repainting, that resulted in two independent masterpieces: the celebrated work *The Dead Toreador* in the National Gallery of Art and the little-known *The Bullfight* in The Frick Collection. *There is no charge for the lecture and seating is open. Seating is limited.*

## **ALSO OPENING THIS SPRING**

***THE "MEDIEVAL HOUSEBOOK": A VIEW OF FIFTEENTH-CENTURY LIFE***

May 18 through July 25, 1999

## **BASIC INFORMATION**

**General Information Phone:** Collection (212) 288-0700

**Website:** [www.frick.org](http://www.frick.org)

**E-mail:** [info@frick.org](mailto:info@frick.org)

**Where:** 1 East 70<sup>th</sup> Street, near Fifth Avenue.

**Hours:** 10am to 6pm Tuesdays through Saturdays, and from 1pm to 6pm Sundays. Closed Mondays, New Year's Day, Independence Day, Thanksgiving, December 24, and December 25. Limited hours (1:00 to 6:00pm) on Lincoln's Birthday, Election Day, and Veterans Day.

**Admission:** \$7, general public; \$5, students & senior citizens. See updated "Tour Information."

**PLEASE NOTE TO YOUR READERS: Children under ten are not admitted to the Collection, and those under sixteen must be accompanied by an adult.**

**Subway:** #6 local (on Lexington Avenue) to 68<sup>th</sup> Street station

**Bus:** M1, M2, M3, and M4 southbound on Fifth Avenue to 72<sup>nd</sup> Street and northbound on Madison Avenue to 70<sup>th</sup> Street

**Tour Information:** now included in the price of admission is an Acoustiguide INFORM® Audio Tour of the permanent collection, provided by Acoustiguide. The tour is offered in five languages: English, French, German, Japanese, and Spanish.

**Museum Shop:** the shop closes at 5:45pm, and is open otherwise the same days and hours as the Museum.

**Group Visits:** Please call (212) 288-0700 for details and to make reservations.

**Public Programs:** A calendar of events is published regularly and is available upon request.

# 15 May 7, 1999

For further press information, please contact Heidi Rosenau, Communications Officer

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